

# continental



film review  
august 1966  
50 cents

A stunning portrait of Raquel Welch during the making of the British production "One Million Years BC" Directed by Don Chaffey and shot largely on location in the Canary Islands, it is the story of man's early struggle for survival. Raoul certainly makes it worth the effort.





Lovely Raquel Welch at the celebrated Villa Adriana, a few miles east of Rome during the shooting of her new film, "The Biggest Bundle of Them All", about a group of inept American and European amateur crooks who attempt to steal five million dollars worth of platinum. She is seen left with Robert Wagner and below with director Ken Annakin. For the first time in 2,000 years a boat has navigated the waters surrounding the villa. In it are Vittorio De Sica and Raquel Welch.



# CONTINENTAL FILM REVIEW

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SIDELL

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## COVER

Christina Schollie and Jarl Kulle in  
"Do You Believe in Angels?"



# san sebastian

Left: Nino Castel-  
onovo and Gerd-  
line Chaplin in  
Nelo Risi's "And-  
remo in Città".



Best Film  
Award  
"I Was  
Happy Here"



SAN SEBASTIAN is always a delight to visit and this year has been notable for the inclusion of a number of major productions in competition as well as a Film Market which has now become a feature of all the European Festivals.

Of particular interest were the first films of Ivan Passer (Czechoslovakia) and Basilio Martin Patino.

Ivan Passer was assistant to Milos Forman on "Peter and Pavla" and "A Blonde in Love" and his first film, "Intimate Lightning" is a well observed flexibly told story of ambitions dulled and egos salvaged.

Basilio Martin Patino is a young graduate of the Spanish Film School and "Nine Letters to Bertha" is his first feature in which he was aided by cameraman Luis Enrique Toran, a former student of the school and at present teaching there.

He has taken an interesting story of a young Spaniard who spends some time abroad and falls in love with the daughter of a Spanish republican exiled since the Civil War. She, of course, has never visited Spain. On his return the boy, in his letters, tries to make her understand the conflicts within him and the circumstances of his life — the Spanish way of life — which formulate his attitude.

The young Italian director Nelo Risi, with fine camerawork by Tonino Delli Colli, tells in his "Andremo in Città" a moving story of the German occupation of Yugoslavia, about a young girl (whose Jewish father has been shot by Nazis) who nevertheless keeps the truth from her blind, five-year-old brother, in fact makes him believe they are going to an exciting city when, in fact, they are being transported.

Pierre Etaix's new comedy "Tant Qu'on a la Santé" may be criticised as being just a string of gags around three or four basic situations but it has more laughs in it than most comedies. Etaix is essentially a comedian of visual gags — many of them imaginative and very funny — many of them the traditional stock-in-trade of the film slapstick. If Etaix could be just that bit more self-critical his films would rank with the Keaton classics.

His experiences with town planning and a drivers' "smile" campaign are very funny indeed.

Jean Herman's "Le Dimanche de la Vie" is discussed on page 12 and is an oddly nostalgic look at the thirties.

The National Theatre's production of "Othello" directed by Stuart Burge is, of course, remarkable for the title performance by Sir Laurence Olivier but the other British film, "I Was Happy Here" directed by Desmond (Girl with the Green Eyes) Davis made beautiful filmic use of the Irish countryside and a love story sympathetically played by Sarah Miles, Cyril Cusack and Sean Caffrey.

THE BERLIN FESTIVAL which is at this moment taking place will be fully reviewed in our next issue but early news indicates that with an excellent line-up of competition films, a major retrospective of the Brazilian New Cinema and an extended Film Market the Festival establishes itself as a comparable event to Cannes for both film viewing and marketing.

A particularly important selection of films comes from Scandinavia, namely Yngve Gamelin's "Persecution" and Jan Halldorf's "Myth" (Sweden); "Writing in the Snow" (Norway) and the documentary, about the polar explorer, Rasmussen, "Knud" (Denmark).

"Masculin et Feminin" (see page 10) sees a director very popular in Berlin back in the city, namely Jean-Luc Godard, whose "A Bout de Souffle" made its official appearance at Berlin seven years ago.



Roman Polanski scored last year at this festival with "Repulsion" and one wonders if his brilliant black comedy, "Cul de Sac" with its great performance by Donald Pleasence will be equally successful.

Florestano Vancini's "Les Saisons de notre amour" represents Italy and this evocation of a man's past with his return to his native city after a number of years is both stylishly subtle and moving.

Also from Britain will be "Georgy Girl" directed by Canadian Silvio Narizzano (picture page 23). This is Narizzano's second feature film and is based on Margaret Forster's novel about a young girl (Lynn Redgrave) who desperately needs love and finally settles for the responsibility of another girl's baby and marriage with an elderly admirer.

Other major films in the Festival include Peter Shamon's "Schonzeit Fur Fuchs" (Close Season for Foxes), continuing the German nouvelle vague (Germany), Edouard Luntz's "Les Coeurs Verts" (see page 10 — France), Costas Manoussalis's "O Fivos" (Fear — Greece), Satyajit Ray's new film, "Nayak" (The Hero — India); Luigi Zampa's satiric comedy "Una Questione d'Onore" (Italy), Sidney Lumet's "The Group" (USA), Carlos Saura's "La Caza" (The Hunt), (Spain); Joaquim Pedro de Andrade's "O Padre e a Moca" (Village of the Hunted — Brazil).



Above: Lionel Stander and Francoise Dorleac in Roman Polanski's "Cul de Sac", which will represent Britain at the Berlin Festival.

## berlin

Left: Sarah Miles and Sean Caffrey in Desmond Davis's lyrical "I Was Happy Here" set mainly in a small fishing village in County Clare (San Sebastian).

Below: Senta Berger as Magda and Kirk Douglas as Colonel Marcus in "Cast a Giant Shadow" direct by Melville Shavelson in Israel (San Sebastian).



Right: Christina Schollin and Jarl Kulle in a scene from "Do You Believe in Angels?" These two players capture a unique, romantic freshness which perfectly expresses the togetherness of today's youthful relationships.

Jarl Kulle was born at Angelholm, Sweden, in 1927. His work in Bergman films brought him international attention. Christina Schollin has been successful on both stage and screen. She was a wonderful Ophelia some years ago at the Stockholm, Royal Dramatic Theatre, has triumphed in stage musical comedies and now is one of Sweden's most popular screen stars.



Christina Schollin and Jarl Kulle have with two films ("Do You Believe in Angels?" and "Dear John") become one of the world cinema's most popular romantic teams.

The young director, Lars Magnus Lindgren, brought them together for his film "Do You Believe in Angels?", a year or two back, and it proved to be the highest hit the Swedish cinema had known.

In this gay, romantic comedy, Jarl Kulle plays Jan, a junior receptionist

at the General Bank. Here he meets Margaret (Christina Schollin), the attractive daughter of an admiral, but unfortunately engaged.

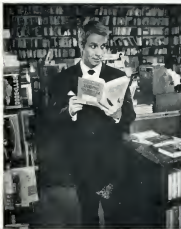
Nevertheless, she is attracted and agrees to go with him for a week-end sailing on the lovely Stockholm skerries.

To Margaret's frank disappointment, when they spend the night together, Jan behaves like the perfect gentleman. She is piqued but her interest is really aroused. Meanwhile — back at

the bank — Jan learns a few stock-exchange wrinkles and begins to make money in house investment. The bank takes an interest in him but Margaret's parents forbid their daughter to meet him.

But the relationship is no longer innocent and love and any director of Lindgren's talent will find a way.

Rune Ericson's colour photography is a joy, creating a freshness which is echoed in the playing.



**do  
you  
believe  
in  
angels?**

**premiere  
soon**



Left: Jarl Kulle and Christina Schollin in two scenes from "Do You Believe in Angels?" — a romantic story of today directed with taste and humour by Lars Magnus Lindgren.

At forty-two Lars Magnus Lindgren is one of Sweden's most successful directors. For him the essence of a good film is "not in the story so much as the tension between the characters, the irrational reactions of people making contact with reality."

Lindgren presents real characters hut with a touch of fantasy — a hang-over, perhaps, of his publicity days.



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# from france

LOUIS MALLE has written the scenario of his next film "Le Voleur" in collaboration with Jean-Paul Carrière. It is based on a novel by Georges Darien published in 1897 and recently rediscovered. The hero commits his thefts as much more for a sense of anarchy as for money and the film is as much a satire as one of adventure. Jean-Paul Belmondo has been proposed for the title role.

Claude Berri, whose short "The Chicken" won an Oscar this year, is about to make his first feature with Michel Simon starring. It is the story of a man, who, during the Occupation, hid a Jewish child.

Niko Papatakis, director of "Les Abysses", has begun, in Greece, his new film, "Les Payres du Desordre", the story of the inhibiting life in a small Greek, provincial town.

Jean-Luc Godard has announced his new film, "A Very Happy Woman".

Claude Lelouch wants to make a musical comedy, "Big Boss".

Romy Schneider will play in "La Fantastique Histoire Vraie d'Eddie Chapman". She will play the Countess Von Sturmer, a German spy. The other big female lead in the film, Paulette Duval, of the French Resistance, will be played by Claudine Auger. Both women are in love with Chapman (played by Christopher Plummer).

Anthony Quinn, Verna Lisa, Serge Reggiani, Jean Desailly and Françoise Rosay are in the cast of "The Twenty-fifth Hour" directed all over Europe by Henri Verneuil.

Robert Hossein and Gert Fröbe are to play in an adaptation of the book "I Killed Rasputin", by Prince Youssouf.

## Below:

Bruno Margaret Lee and Roger Hanin in a scene from the adventure thriller, "La tigre profumata alla dinamite"

Right: Jean Chapot (far right) directing Romy Schneider and Michel Piccoli in his first feature film, "La Voleuse" (dialogue by Marguerite Duras) about a young woman who gives her baby in a working class couple and later claims it back. Locations are in Oberhausen where Chapot won notice with a short film three years ago.

"Prologue" is the title of the new Brigitte Bardot film directed by Serge Bourguignon. Laurent Terzieff will play opposite her. The original story is by Vane Katicha and tells the adventures of a cover girl who models in London the last word in fashion including the mini-skirt.

Bruno Cremer and Elsa Martinelli will be the stars of "Le Polonais" to be directed by Edouard (Paris-Secret) Logereau. The Pole is thirty-five and has a shock of white hair, the result of a childhood tragedy. He is sent to Glasgow on a particularly delicate mission.

For more than a year Gabriel Albiocco has been working on the adaptation of "Le Grand Meaulnes" and now he has cast the important role of Yvonne de Galaïs (with whom Le Grand Meaulnes has an idealistic love affair). It is to be none other than nineteen year old Brigitte Fossey who readers may remember from fourteen



years ago as the little girl in René Clément's moving, "Jeux Interdits".

Charles Belmont (star of Chabrol's "Les Godelureaux" which can be seen at the National Film Theatre this month — July 7th) hopes to become a director and bring to the screen Boris Vian's "L'Ecume des Jours".

Jean-Louis Trintignant will be directed in a film by his wife, Nadine Marquand, who has already made a short film. This will be her first feature and it will be the story of a thirty-year-old couple.

Marcel Camus, who has among his projects, the play by Rivemale "Le Soldat Richter" and the Greek novel "Le Quartier des Anges" by Kambanellis will probably make first "Les Crayeurs".

"Les Crayeurs", he told us, "is the name given to those beatniks who draw on the pavements. A comic film, the action will take place between Cannes and Juan-les-Pins. There will be the contrast of the perpetual holiday makers in the yachts and palaces and the holidaymakers who are the crayeurs. In their little world there is absolute equality between girls and boys and perhaps, in their own way, they have discovered a new style of relationship between the sexes".

Jean Delannoy's new film will be based on the book by Jacques Robert, "Les bonnes ames" in which a priest is preoccupied with the redemption of a young girl of easy morals. Horst Buchholz is the priest and Anna Karina the girl.

Next year Delannoy will collaborate with two other directors (Terence Young and, as yet, an unknown German director) on a big production, "La Marne", about the famous battle of the first World War.

Jean-Claude Drouot will play an inspector tracking down a stranger of unhappy women (Laurent Terzieff in Paul Vecchiali's second film, "The Strangler"). The inspector is disconcerted when he discovers he has similar psychopathic tendencies.





Right: Geneviève Page and Jean-Paul Belmondo in Jean Becker's "Tendre Voyou".

Marguarite Duras has been associated with the new novel, the new theatre (La musica, Des journées entières sous les arbres), and the new cinema (Hiroshima Mon Amour) — she also wrote the new Jeanne Moreau film "The Sailor from Gibraltar".

Now Miss Duras is turning to film direction and is adapting her play, "La Musica", which is about the break-up of a couple. At the moment of final separation both man and woman realise they are drawn together by many things as well as by hate. The two principal roles will be played by Delphine Seyrig and Robert Hossein. Paul Seban will be technical advisor with whom Marguerite Duras has also written the script.

Talking of her role in the new "Caroline Chérie", France Anglade told us good humouredly: "I had eight lovers in the first scenario but now they have been whittled down to five. I shall be seen in the nude — but only from the back".

Robert Hossein will be one of the stars and, if his Italian commitments allow, Jean Sorel will play Georges de Salanches, in love with Caroline. Michel Simon is also mentioned for the role of the famous doctor Belhomme who sheltered in his laboratory clinic many aristocrats condemned to the guillotine during the reign of Terror.

Talking to Pierre Montaigne of Figaro Roger Vadim spoke of the new film of sketches he is making with Losey, Chabrol and Godard:

"The Edgar Allan Poe story I am going to direct is called 'Metzengerstein' — it is impossible to keep the title. It's a wildly romantic story and the star is — a horse. This horse takes revenge on a young man who has set fire to the stable of his best friend. In fact, metaphysical, is the operative word."

"What about your project of 'Love' with Brando?"



"The scenario is not yet finished. The same with 'Barbarella', but the preparation will be done by the end of the year. Science-fiction attracts me more and more."

"Why is that?"

"Because with it there is established a new scale of values — a new psychology. Actually I might make before 'Barbarella', 'Pygmalion 2113' based on an English novel of which I have acquired the rights. This time it's not a case of making a woman from a statue but from an electronic machine."

Jean Renoir is due to make two films in France. "C'est la révolution", a series of short sketches on modern life, the second, "Visage de l'amour".

Jeanne Moreau will be the star of Truffaut's next film, "La Mariée est en Deuil", a comedy thriller, it tells

of the adventures of a young woman whose husband is killed on their wedding day.

René Clément, after finishing the editing of "Paris brûle-t-il?", intends to get to work on a scenario for a film about the Libyan war — "Written in the Sand".

André Cayatte is the latest French director to become involved with science fiction. A French-Russian co-production, "La nuit des temps", will have an American who discovers under the icebergs a sub-tropical town, and, at the same time he uncovers a super-woman of ten thousand years ago. What happens? Evidently, l'amour.

In order to get an authentic script Cayatte has set up a team of scientific specialists to paint a picture of the future.



Left: Carole Lebesque as Martine and Pierre Clementi as Trois Pommes in "Brigade Anti-Gangs", the new film directed by Bernard Borderie. Here young people are involved in a much more contrived story of a pay-roll hold-up.

Commissioner Le Goff (Robert Hossein) and his Anti-Gang Brigade have been watching Sartet, a restaurant owner (Raymond Pellegrin), very closely every Friday — he seems to take an abnormal interest in the arrival each week of a factory's pay-roll van from the bank.

It looks as if Sartet might get away with it — but for Trois Pommes, "un petit blouson noir de banlieue". He loves Martine, Sartet's attractive daughter who has been shocked and distressed at discovering her father to be a gangster.

Sartet is held by the police without proof and Trois Pommes, working for Sartet, phones Le Goff and tells him that his brother, a famous footballer, will never play football again unless Sartet is released.

A national scandal blows up. Having no proof, Sartet is released — but he has no intention of sparing the footballer. But having given his word, Trois Pommes has the final tragic word.

Right: Jean Pierre Leaud and Michel Debord in Godard's "Masculin Feminin" — the paper *France nouvelle* has its obvious significance. The film will represent France at the Berlin Festival.

## the cinema today at cannes

There were literally hundreds of films shown during the Cannes film festival, very many of them major productions, and a fair assessment of current cinema could be made. The major aspects appear to be the continued emergence of the Swedish cinema on a wide front, not simply through Bergman; the first fruit of a young German nouvelle vague with real talent; the seeds of what might become a Godard school (compare Godard's "A Bout de Souffle" with the British (seven years after) "Scruggs", if you are still in doubt about Godard's talent); the increasing necessity for co-production; the consolidation of Claude Lelouch with a film so warm, tasteful and talented that it recalled the vintage year of 1959 which saw in "Quatre Cents Coups", "A Bout de Souffle" and "Orfeo Negro".

### new-traditional

The differences between the traditional film writer and director and the new school of film makers were still very much apparent at the Conference held at the Martinez by the International Federation of Film Authors Associations and the two sides were never better exemplified than by the commercial showing of Delannoy's "Les Sultans" and three films grouped around Godard himself (two shown within the framework of the festival) namely "Masculin — Feminin" (Godard's latest chronicle), "Les Coeurs Verts" (directed by Edouard Luntz and to represent France at Berlin, and the first film of the young Jean Eustache, "Le Pere Noel a les Yeux Bleus" which was produced by Godard's company).

These three films create a definite world of youth spread over two stratas of working class society, each group having a strongly felt (rather than defined) concept of personal liberty which comes close to anarchy.

### masculin-feminin

In "Masculin-Feminin" we have a young man, an office worker, who, in need of a room, moves in with his girl friend (despite the fact that she is already sharing a flat with two other girls) — in fact he beds down alongside his girl while one of her friends lies on her other side.

Godard shoots everything in its natural habitat from café to laundrette to flat to office loo and he imposes a kind of impromptu TV interview with a young girl (who for the sake of the film, is supposed to be a friend of the trio of girls) onto the film which (as in "La Femme Mariée") gives a remarkable sense of it all happening spontaneously in front of the camera. In this reality young people do come across as themselves, independent, selfish, leading their own lives and prepared to accept any consequences (the scripts in which young people come unstuck — usually by pregnancy — and fall back unreservedly on parental aid are usually written by middle-aged authors).

### les coeurs verts

"Les Coeurs Verts" is a harder vision altogether beginning with a gang of teenagers stealing petrol from a car. Zim (Gerard Zimmermann) is sent to prison and he comes out on parole with another friend, Jean-Pierre, who has been ritually tattooed by an old lag.

They cross Paris back to their homes in the suburbs where their parents are too preoccupied with the hard facts of living to reveal much love for their problem sons.

The boys drift back to the old gang but Zim is determined to find work. He does so, but his friend, a weaker character, soon falls back into the old ways until the police take him away once more.

Luntz, here, has imaginatively and realistically caught the need for a status of virility with these teenagers who



Above centre: Eric Penet as Jean-Pierre and Maryse Maire as Maryse in Edouard Luntz's "Les Coeurs Verts". Non-professional players and little-known actors combine to give the film complete authenticity in a fictional framework.

Above: Gerard Zimmermann as Zim and Francoise Bonneau as Patricia in "Les Coeurs Verts". Gerard Zimmermann has real potential in the Bogart-Gablin-Belmondo vein; his rugged but sympathetic personality has appeal without compromising the validity of his playing.

Below: Oduvaldo Viçosa Filho as Marcelo and Isabella as Ada as rebel and bourgeois lovers in Saraceni's verbose but often impressive "O Desafio"

Below centre: Jana Brejchova as Vera in Evald Schorm's "Courage Everyday", a completely original look at young people in the socialist State.



are, without much education, becoming men. The sequence when the gang take the girl Maryse and violate her is moving and tough and the whole film, shot with little-known players and non-professionals, has an uncompromising impact.

Gerard Zimmermann, who plays Zim, the boy who manages to keep a job, shows remarkable promise—almost an embryo cross between Belmondo and Gabin, and he is seen again as one of the leading characters in Jean Eustache's "Le Pere Noel aux Yeux Bleus" in which Jean-Pierre L  aud (as Daniel, who is also the narrator) is looking for work and who wants to buy an overcoat for Christmas. (Eustache's first film, a short, "Les Mauvaises Fr  quentations", made for around £1,100 won a prize at Evian in 1964.

Here again, the camera is taken into the streets and squares of Paris and we meet some odd characters, but whereas in "Les Coeurs Verts" a strong camaraderie is beset by an underlying violence and self-destruction, here the friendship is genial and the three friends are seen in the last sequence crying out in the dark, empty streets — "Au bordello, au bordello".

The drama or narrative of these films is nothing remarkable, it is the achievement of a special world that is important, a world with a new quality of truth that owes little or nothing to cin  ma v  rit  .

### CRITICS WEEK

The Week of Films chosen by the French Critics (of which "Father Christmas has Blue Eyes" was one) was particularly rewarding, starting with the young Evald Schorm's first feature, "Courage Every Day". This is the story of Jarda, a factory worker in a small town, about thirty-ish, and a leader in the Czech Youth Union. The whole point of the film is that Jarda, incorruptible, with his early socialist ideas still intact, has not the necessary personality to make contact with the young workers in his factory, and even in his private life, he cannot dominate his affair with Vera. Sincere, Jarda is driven almost to despair when he realises how isolated from his neighbours his sincerity has made him (a current problem in Czechoslovakia).

The film opens with a group of photographers taking pictures of workers in the factory and the editor of the magazine finally fixes on Jarda as the figure around which to build his feature. Jarda's lack of sophistication but integrity is neatly contrasted with the methods of writing up the feature and Schorm gets superb performances from Jan Kacer (as Jarda) and Jana Brejchova as Vera.

Jan Curik's camera is alive and constantly interesting—an incredibly assured first work and another notch up for the new Czech cinema.

Paulo Cezar Saraceni's "O Desafio" often falls into the trap of becoming a political and literary debate but it is a film full of cinematic as well as social values. A young writer on a political magazine is having a serious affair with the wife of an industrialist. He wants to break off the affair as he cannot reconcile her background with his and she, at first, simply wants the affair to continue. (His political friends are in prison and he feels that he has to do something more than philander). The beginning of their affair is recalled with some Resnais-like flash-backs which are very effective and the political situation is well put across by several political and social pop songs from the Teatro de Arena which the writer visits. The polemic is often too sustained and it seems a bit pretentious to make love under Picasso's Guernica to the strains of Mozart but nevertheless as a "drama of debate" as Robert Benayoun has well called it "Desafio" makes a worthwhile contribution to the screen.

Cool. next page

Left: A dramatic scene from Ado Kyrou's "Bloko" about an incident that took place between the occupying Nazis and the Greeks in the Kokkio quarter of Athens in 1944.

The Greek censor has trimmed it a bit causing the wrath of critics at Cannes who set up a petition of protest. Kyrou was fighting in the Greek Resistance movement in 1941 at the age of fourteen. In 1946 he went to study at the Sorbonne in Paris and became active in film journalism and has made some fifteen shorts. "Bloko" is his first feature and he is now working on "The Monsters".

Right: Ingrid Thulin and Yves Montand in one of their very elegant love scenes in Alain Resnais' "La Guerre est Finie".

#### FROM THE PREVIOUS PAGE

Saraceni was born in Rio de Janeiro thirty-three years ago, the son of middle-class parents like most of the young directors of Brazil's Cinema Novo. Having studied in Italy and France he returned to Brazil and made the short "Arrasal do Cabo" but with his first feature, "Porto das Caixas", (1961) and particularly with "Integracao Racial" (1964) he established a direct style which the following year he developed into the important "O Desafio" which, with Glauber Rocha's "Deus e o Diabo na Terra do Sol" may be judged the two most ambitious films of the new Brazilian Cinema.

Vincente Aranda's "Fata Morgana" (Spain) has an atmosphere similar to Godard's sketch in "Rogopag" or even "Alphaville" and is just as contemporary in concept. Aranda says that it is "a study on the new narrative structure evolving a technique in harmony with today's world which includes pop art. The mythology built up by publicity and the cultural world of the mass media is the background to "Fata Morgana" which has a popular model remaining in a city which is being quickly abandoned by its inhabitants, driven by a collective but undefined fear. The fear may refer to a nuclear attack or, symbolically, to the simply the uncertainty caused by changing values in our society."

Teresa Gimpera as the model looks lovely and Aurelio G. Larraya's colour camerawork is very impressive. Aranda himself emerges as a director of imagination who needs just that bit more discipline with his timing.

Twenty three year old David Sexter began "Winter Kept Us Warm" in 1964 with students and money from Toronto University (he had made previously one short in a day and a half costing nearly 32 dollars). It is a study of a friendship between two students, one personable and experienced, the other gauche but sensitive. The film is slow in starting, but then quietly and effectively develops its theme with sympathy and understanding. The whole film has the contemporary look and mobility and, apart from an occasional dialogue *gaucherie*, makes its dramatic point with real professionalisms.

Dusan Makavejev's "Man is Not a Bird" (Yugoslavia) is an odd combination of old and new look. A middle-aged engineer comes to a small town to install some plant and has an affair with the daughter of the couple where he rents a room. He is a stolid personality in the traditional sense while the girl is lively and promiscuous. The film tends to put the view that the old and the new can exist together but not mix, but the film is essentially kept alive by Milena Dravic as the girl who seems to fight her way through to today in spite of



the heavy, prejudiced environment of a small town.

#### RESNAIS

Alain Resnais is certainly one of the most sophisticated directors working today and invariably not only his themes but his characters match his intellectual preoccupations.

In "The War is Finished" we seem to have a flaw in this homogeneity. The film opens with the Spaniard Diego Mora leaving Spain to go to Paris. He is questioned closely at the border and then proceeds on his way to contact his brother and the cell of exiled resistance.

It is not long before we get the cutting in of memory flashes and moments of intuition about the future and inanimate things begin to get established.

All this is achieved with great skill and pace and Montand, his face creased in perpetual concern, very well establishes the character of a man, now in his forties, too old, perhaps, for what he is doing, but committed.

The film begins to change gear when we meet a young woman, Nadine, daughter of a Professor sympathetic to the movement, with whom the Spaniard immediately goes to bed accompanied by some very soigné and symbolic shots à la "La Femme Mariée".

Next he spends the night with his wife (Ingrid Thulin) and again we have some very svelte love-making which seems only to break up the tension of the film.

Another nod to Godard comes when some student friends of Nadine quiz him about the way agitators should work and there is a neat contrast between tired reality and eager inexperience.

A very smooth piece of film-making

but seeming to lack the fire the theme needs and without the flawless construction of "Muriel".

#### HERMAN

Thirty-three year old Jean Herman was, eleven years ago, a lecturer in French at Bombay University and after making a couple of shorts in India was Rossellini's assistant on the film "India". In 1958, back in France, he made an animated short which won the Emile Cohl Prize and then he was assistant to Rivette on his "Paris Vous Appartient".

He first broke through with his film, made on an army leave of eight days, "Actua-Tilt" (1961) and then showed how imaginatively he could direct actors in the medium short, "Les Fusils".

Herman has somehow never, in the cinema, developed the dramatic promise he revealed in "Les Fusils" and his new film—his first feature—"Le Dimanche de la Vie" is disappointing in so far as it is not a contemporary drama but rather a pastiche (brilliant though) of many films of the thirties—the bonhomie of Clair (Jean-Pierre Moulin as Valentin is a latter-day Albert Préjean) and the genial neighbourliness that characterized many French films of that period.

"Le Dimanche de la Vie" has Danielle Darrieux as the owner of a hat shop who marries a soldier—sets up as a fortune teller (with news items from husband gleaned from the local bar) and suddenly is given second sight and has the unhappy vision of Valentin (her husband) being blown up in the second World War.

#### SIJMAN

Sijman's "My Sister My Love" proved to be a serious and beautifully

Right: Robert Bresson and his young star, Nathalie Joyaut during a break in the shooting of his new film, "Au Hasard Balthazar", a moving story of a donkey moving from kindly masters to cruel or indifferent ones.

Below: Per Oscarsson and Bibi Andersson in Sjoman's sensitive "My Sister, My Love".



played story of a sister and brother, parted for some years, who regain much of their adolescent fondness for and dependence on each other and become lovers. Sjoman's comments on the making of the film are particularly interesting. We asked:

A few years ago, the newspapers ran a story of a brother and sister in Gavle who had a child together. Was it from this you got the idea for your film?

No. As a matter of fact, I began to write "Syskonbadd" in 1961, before I had made "Alskarinna" (The Mistress). The case in Gavle did make an impression on me, since I had once had an idea for a novel in which two foster-children were never able to find out if in fact they were brother and sister. But the inspiration for "Syskonbadd" actually came from an English play written by John Ford, published in 1633. He is the man who receives acknowledgement in the film's credits.

Did you write the roles specifically for Bibi Andersson, Per Oscarsson and Jarl Kulle?

No. But as a matter of fact Bibi made me re-think an important aspect of the story. In the first draft I had

envisioned a rather world-weary couple: of noble birth, cynical, and satiated with the normal relationships — hence they find incest attractive. However, I felt this was somewhat of a cliché treatment. When I learned that Bibi was interested in the role and could be released from the theatre obligations I threw cynicism overboard. And I realized how right I was when Per Oscarsson took the part of the brother. For Bibi and Per together convey a feeling of innocence. Immediately I had a brother and sister who were child-like in their dependence on each other. They were tender; they were neither depraved nor cynical. This felt right.

Why did you place it in the period of Gustaf III?

Because I wanted to give it a distant perspective — something like a saga. It didn't take much deliberation. As soon as I thought, "I'll have it take place in the 18th century", the whole thing wrote itself. I was relieved to be free of lifts, refrigerators, subways and so on — the whole modern paraphernalia. This helped me fight against the tide of trivia (one of my biggest problems). But for the rest, the tale is in the modern temper.

Per Oscarsson as the brother and Bibi Andersson as the sister are perfectly cast and develop a tenderness together which makes the whole film feel right.

Against this Sjoman balances the husband (Jarl Kulle) with his masterly virility and the Priest, who, with his sexual love for his ward, waits in agony for "the punishment".

The theme of punishment for behaviour beyond society's code is a strong one in the film, from the old woman who hears an idiot son by her father to the final scene in which the living child is born with brutal ceremony from the body of its dying mother.

The film is an experience, and not an offensive one, let's hope it gets by the censor here without too much clipping.

#### BRESSON

The whole essence of Bresson's "Au Hasard Balthazar" is contained in the first ten minutes. Most movingly we are shown the birth of an ass — its early years as the pet of the farmer's daughter and the friends who

AS WE HAVE MENTIONED elsewhere in this issue, one of the important features of the recent big festivals is the emergence of Sweden and Denmark on a wide front due mainly to the energetic efforts of the Swedish Film Institute. Production companies have rallied under this banner and this year at Cannes one of the town's largest cinemas was taken over to present new productions to distributors and critics.

Propaganda alone, of course, does not establish an industry, and there are still some very rough edges on a number of productions while others just miss being widely acceptable by lack of timing and discipline. The comedy "To Go Ashore", for instance, has some very funny situations but could, with advantage, have had that bit more sophistication (it is made by the popular duo Tage Danielsson and Hans Alfredson who made "Swedish Portraits").

Harriet Andersson, when she was in Britain for her role in Sidney Lumet's "The Deadly Affair" told us about Hans Abramson's "The Serpent" in which Christina Schollin plays a very dramatic role and in which she herself plays the somewhat unsympathetic part of the waitress Vera.

"The Serpent", based on the book by Stig Dagerman, is the story of an army recruit who, on a weekend pass, gets involved with a local waitress, is arrested by his sergeant, then breaks out to keep a date with a girl at a lonely but where he has organised an orgy-party.

The girl, meanwhile, has had her own problems. Having run away from home she meets her mother on a train and is instrumental in her falling from it to her death. She finds her way to the cabin — is attacked by a young milk-roundsman and gives herself to the recruit.

The film, tough and uncompromising, presumably tries to reflect the brutal army training of destruction in the brutality of the behaviour of the young people. The three main roles are well done but the sum total is such negative frustration with no leavening of imaginative evocation that one is finally repulsed rather than appalled.

Harriet Andersson is more interestingly dealt with in Jorn Donner's "The Adventure Started Here" which has a certain Resnais-esque technique but quite different philosophy, which may be summed up in the lines of poetry that were to have preceded the film but which the editors cut out:

"Summer is outside the door; Winter is Over; Delicate flowers are appearing. Who has started all this — will also finish it."

This story of a Swedish woman who goes to Helsinki to resolve her doubts about her affair with a Finnish business man (who has been silent, she discovers, because he has had suspected cancer), has a certain depth of character communication in the Antonioni manner but because the passion of the relationships (there is not a love-scene



in the film) is in the past, the film has an overall flatness. But the outward, rather than inward look, is something new in the Swedish cinema.

The Danish Film Foundation, established now for about eighteen months, acts, much like its Swedish counterpart: encourages (with grants even in script stage) films of artistic merit and provides a prize for the producer if the film is outstandingly successful.

A Film School is beginning this autumn taking around fifteen students each year studying directorship, or camera-work or sound engineering.

Dreyer's "Gertrud" may not have been made but for the Foundation and director, Palle Kjaerulff-Schmidt and

Above: Per Oscarsson and Bibi Andersson in Sjöman's "My Sister, My Love", a daring but sensitive and sincere film which has been taken for distribution in this country by Miracle Films.

## new from sweden and denmark

Left: Soren Stromberg as the beatnik shows his pornographic film to the daughter of the house where he lives (Sisse Reingaard). A scene from Knud Leif Thomsen's new film "Poison"



Right: From twenty-five year old Jan Halldoff's second film "Life's Just Great" (Sweden). Halldoff's first film, "The Myth", will be seen at the Berlin Festival.

writer Klaus Rifbjerg would certainly not have been able to have made their "Once There Was a War" (about Denmark during the Occupation).

Much of Danish production is still rather unsophisticated comedy but a number of recent productions are worthy of note particularly Henning Carlsen's "Hunger" based on Knut Hamsun's famous novel of an impoverished writer (brilliantly played by Per Oscarsson).

"Poison", directed by Knud Leif Thomsen is a direct little film about a brash beatnik who smokes marihuana, makes pornographic films and seduces the daughter of the middle-class family where he is staying.

"Seventeen" is the first film of Anneliese Meineche and is based on Soya's famous novel of the same name. It is about a shy young man who enjoys a sexual awakening with his cousin in his uncle's home in the provinces and returns to his widowed father's house to enjoy the favours of the willing maid, Sophie, whom he has previously, nervously avoided. The story takes place in the summer of 1913 and the period is very well evoked.

Ghita Norby is very attractive as the cousin and Ole Soltoft as Jacob, the introvert seventeen-year-old, plays the part with taste and humour.

"Once There Was a War" is an interesting study of a family (mainly a fifteen year old boy and his two slightly older sisters) in the unreal days of the Occupation. With the war insinuating its influence rather than completely dominating, a truer concept of the period is visualized. It is the work of the partnership of Palle Kjaerulf-Schmidt and Klaus Rifbjerg. These two are now working on "The Tent" (Swedish-Danish co-production) about two couples who travel through Europe together and the emotional depth that is struck between them. Yvonne Ingdal and Peter Steen, two of the most exciting names in the young Danish film world, play the Danish couple and Sven Bertil Taube and Bibi Andersson are the Swedish couple. Rif-

CONCLUDED PAGE 25



Above centre:

Two spies (Morten Fruuwald and Ove Sprogoc) get involved in a shooting melee during a strip-tease show in "Strike First Freddy" (Denmark).

Above:

The principal part of "Once There Was a War" (Denmark) is played by a schoolboy, Ole Busck, whose first film it is. He is seen here, in the cinema, with his secret love, Yvonne Ingdal.

Left: Hans Ernback as the soldier, and Christina Schollin in "The Serpent" directed by Hans Abramson.



**BLOOD ON THE LAND  
FEAR  
DANCING THE SIRTAKI  
THE RIVALS**

"BLOOD ON THE LAND" directed by Vassili Georgiades, one of the Greek cinema's best directors, runs very much parallel with the Rumanian film seen at Cannes, "Flaming Winter".

It concerns the uprising of the peasants in 1907 in their disorganised but passionate claim for a stake in the land they worked. The action is here centred on one farm in which the landlord's younger son is sympathetic to the claims of the farm workers. He ends up in prison but on inheriting the farm, after a fight to the death with Rigas, his brother who has tried to rape a farmer's daughter, he works the estate co-operatively with the landless people.

# THE LAND OF GREECE



Illustrations this page from  
"BLOOD ON THE LAND"





As with most Greek productions the story is violent and tends to become over melodramatic as does "Fear", directed by Costas Manousakakis.

Here again, the land is the background for the drama. Onestis, a farmer's son living a solitary life on the farm, attacks a servant girl and in his panic kills her. His father tries to hush up the affair and hides the body in a lake but it is finally washed ashore just at the time when the sister of Onestis is about to marry a local engineer.

More light-hearted is "Dancing the Sirtaki", a picture from which decorated our front cover last month and which was chosen to go to the San Sebastian Festival.

Directed by George Scalenakis it stars the always popular Aliki Vouyouklaki and is full of the lively bouzouki music that swept this country with "Never on Sunday". The story is a simple one of a singing house-painter who gains fame with a bouzouki group and who attracts too many girls for his pretty wife's liking. However she wins fame as a dancer and attracts too many men friends so the balance is achieved.



Above: Two scenes from "Fear".



"The Rivals", directed by Ericos Andreou, is set on an Aegean Island where two sponge-divers fight it out for one girl. It has some personable players in Elli Fotiou, popular star of "Treason", and Petros Fissoun, an actor from the Greek Royal Theatre.

These Greek (but virtually abstract) dramas rarely concern themselves with current social problems and it is interesting to hear that top British photography director, Walter Lassally has been in Crete, preparing a film on the labour exodus from southern Greece to the north and Germany.

Lassally, who knows the Greek world through his association with the Cacoyannis films, will perhaps be able to bring us an objective picture of today's Greece as well as some fine shots of its great past.



Left: From "Blood on the Land".



Above and left: the Princess Ira Forstberg who will have a major role in Lattuada's new film, "Matchless", an espionage film with locations in Hamburg, Spain and the Cote d'Azur.

## mods and rockers

### ITALIAN STYLE

Left: Little Tony, Gabriella Andreini and Evi Maradoti in "A Gangster from Brooklyn" directed by Emimmo Salvi.

Below: Dutch actress Leontine in Pietro Francisci's space thriller "2 plus 5", Missiooe Hydra".



Mods and Rockers are invading the Italian cinema with Ricky Shayne as Ricky Fuller, twenty, who leads a tough life in Liverpool where one night, involved in a fight, his girl friend is killed. (One of the Mods).

The Liverpool police (Z cars?) search for him but he makes his way to London and Dover and then, secretly to Paris.

After a number of adventures he moves on to Geneva and finally Rome where he meets his father who is about to marry for a second time.





Above: Ricky Shayne (l'angelo canoro di Liverpool) and Elga Andersen in "Uno dei Mods" (One of the Mods), a new Italo-German musical directed by Franco Montemurro.

Below: Robert Hoffman and Lisa Gastoni in "Svegliati e Uccidi" Carlo Lizzani's new film, which will represent Italy at the forthcoming Karlovy Vary festival.





"KISS, KISS... BANG BANG" is the title of a new Italian adventure film about industrial espionage. Kirk Warren (Giuliano Gemma) is a young man with a doubtful reputation but who is called in on a special industrial counter-espionage mission which will do much to reinstate him.

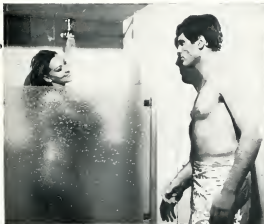
Alma Shakespeare (and you couldn't be much more English than that) is a beautiful but tough MI5 agent with one code only: for Queen and Country — but being one-hundred per cent woman the code takes some hammering in the course of her adventures with Kirk and his friend Coco Perez (George Martin) ex-Olympic champion whose women can hypnotize at the drop of a hat — or other garments.

## italian style

WHILE THE actual films chosen to represent Italy at Cannes surprised many they did at least show that films were being made there which in no way were subject to the obvious demands of the box-office although it is reasonable to suppose that they will, in fact, be popular with the public.

While the "series" productions are still numerous the general production embraces a wide range of subjects including the opera "La Traviata" with Anna Moio and directed by her husband Mario Lanfranchi; Rossano Brazzi's children's film, "Il Natale che quasi non fu" which he is directing and is about children of the world going to the rescue of Father Christmas at the North Pole. Brazzi plays a wicked millionaire; Elsa Martinelli in "Questione di Uomini" directed by Jean Aurel; "La Lunga notte di Veronique", directed by John Werner and starring Alba Rizzo (Miss Italia 1965); Brunello Rondi's "Il Marchese de Sade"; Luigi Zampa's "La Grande Caccia" (tentative title) starring Alberto Sordi; Lattuada's "Matchless" which will mark the film debut of Ira Furstenberg; Vittorio Gassman in "Il diavolo innamorato" vaguely inspired by Maccabelli's "Belfagor" and in which Mickey Rooney and Claudine Auger will also star; and Peirangeli's new film about the fears and sirens of modern man and in which Ugo Tognazzi will play an industrial tycoon.

Interesting is the feature film debut of the young director Fernando Cicerò who has been assistant with Visconti on "The White Nights" and with Francesco Rosi on "La sfida", "Salvatore Giuliano" and "Le Mani sulla città". The film is "Lo Scippo" and stars Paolo Ferrari, Gabriele Ferzetti



Illustrations this and opposite page, lovely Nieves Navarro as Alina Shakespeare, a tough MI5 agent, and Giuliano Gemma (Italy's big new star) as Kirk Warren in a scene from "Kiss Kiss ... Bang Bang", directed by Duccio Tessari.

and Annette Stroyberg. A satire on the several stratas of Italian social life the film opens with an elderly spinster drawing a large sum of money from a bank.

De Laurentiis has contracted to produce three films for United Artists, the first being Fellini's "Assurdo Universo" based on a subject by Frederic Brown and with Marcello Mastroianni starring. Second film will be "L'Aman-te di Gramigna", an adventure story shot in Sicily with Clint Eastwood and directed by Lattuada. Third film will be "A Mountain of Dollars", an Italian western.

Giuliano Gemma, popular star of Italian westerns is making another, "Arizona Colt", in Madrid directed by Duccio Tessari.

Sophia Loren will star in an 18th century fairy tale which is being filmed as "Once Upon a Time" and directed by Franco Rossi. Omar Sharif will play a Spanish prince.

Interesting films in preparation include Florestano Vancini's "The Meeting" with Monica Vitti; "Questi Fantasm" with Gassman and Loren; Pasolini's "L'Attenzione" from a novel by Moravia; Valerio Zurlini's long awaited "Il Giardino dei Finzi Contini" with Virna Lisi; Piero Francischi's "L'Inferno di Dante"; Blasetti's comedy "La Fidanzata del Bersagliere"; Pietro Germi's new satire, "La Bomba"; Castellani's adaptation of "Treasure Island".



# IN SEARCH OF TOGETHERNESS

FROM STENDHAL TO THE NEW MORALITY

LIFE IS NOT really swinging — the whole scene is not really moving — unless you rise every morning quick and responsive to the hush of the sexes. At least, that is how we understand Stendhal when he talks about the pursuit of happiness in "De L'Amour".

For Stendhal, love was a struggle — a kind of 'match' — and director Jean Aurel begins his film "De L'Amour" (All About Loving) with Serge (Philippe Avron) pursuing Helene (Anna Karina) from a café to the street, into a bus, into a restaurant, in a taxi and to the very front door of her home.

The pursuit is sweet, and, as Stendhal observes: A woman is there to be seduced and it is the duty of every man to try.

Raoul (Michel Piccoli) certainly tries often enough, and in the second 'match' of this film he is pursuing the beautiful Sophie (Joanna Shimkus) with Werther (Bernard Garnier) as a rival. But anyone who knows his Goethe knows Werther hasn't a chance, but oddly enough Raoul is a prey to jealousy (passionate men often are) and Sophie deceives him with her ex-husband (Jean Sorel).

But Raoul really meets his match — his Messalina — when he runs across Mathilde (Elsa Martinelli). It's a veritable confrontation of passionate independence.

Aurel has cleverly taken Stendhal's witticisms about classical love (symbolised by the girls' names: Helene, Sophie and Messalina), and set them into today's world — the world of five-minute photo booths (see illustration), the mythology of posters, the back seats of cars, the platforms of buses, the cosy dark of taxis, the strange intimacy of dental chairs.

In "Who Wants to Sleep" we have again this problem of Living and Loving. Catherine Deneuve is a bored young wife who sleepwalks across the roof tops to the attic room of her handsome lover — until her adoring middle-aged husband runs the risk of killing himself trying to follow and protect her. The irony of love!

Nadja Tiller is having an illicit affair with a conductor (Wagnerian species) and is all but discovered but for the fortunate appearance of an attractive girl who is eagerly seeking an introduction to the maestro. Introductions are hardly necessary after her adventures in his bed and the next time we see "Lohengrin" (which will be at the Baths of Caracalla next month) we'll time the intervals (the things that go on and come off in between the acts).

The Werther-type lover has more luck in the third sketch in which a diffident man (sympathetically played by Heinz Ruhmann) is unkindly persuaded he spent the night with a girl he is falling in love with. He apologizes to the girl but learns not

Below: Letitia Roman in "Who Wants to Sleep" (Love's Merry-Go-Round — CFR Dec. 65).

Bottom picture: Amita Ekberg in the same film.





Left: Alan Bates and Charlotte Rampling in Silvio Narizzano's *Georgy Girl*. *Georgy Girl* will represent Great Britain at the Berlin Festival and is a pretty frank look at togetherness. Based on the book by Margaret Forster it is about a young girl (Lynne Redgrave) in need of love who is inhibited by the belief she is sexually unattractive. She gets into an odd threesome alliance and ends up by marrying an elderly, wealthy admirer.

Silvio Narizzano was born forty years ago in Montreal of Italian descent. He worked for the CBC as a drama director and then came to England to work in the British TV in which medium he has received many awards. He directed his first feature film, *Die Dämonen*, last year (he previously co-directed *Under Ten Flags*).

merely that it was a hoax but that there might be some future substance in the idea.

Anita Ekberg is, in the last sketch, a model, who calls in her neighbour to help her with her plumbing.

Amusing and diverting enough but not really reflecting the happy "togetherness" that is the spirit of today's young world in which the bride and groom (not her parents) issue the wedding invitations from an address already lived in and receive a homily from a young reverend with a Carnaby street look about "togetherness" not "till death do us part".

Togetherness is wonderfully evoked in "It", the German film directed by the young Ulrich Schamoni — but comes unstuck with an unwanted pregnancy and sordid abortion. De Sica captures "togetherness" in his "Un Nuovo Mondo" but brings it close to destruction with pregnancy and contemplated abortion.

But in the film "It" one captures a glimpse of the responsibility of togetherness — the girl takes full responsibility for her condition and consequent act. In this respect young people accept a more difficult moral code than ever before hoping to eliminate moral blackmail — the seed of future bitter hours.

Right: From "De L'Amour" (All About Loving) now at the Cinephone (Oxford Street) and Jacey, Piccadilly. In a neat switch Jean Aurel starts from a nineteenth century premise and achieves (particularly in this illustration) twentieth century togetherness.



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bjerg is also working on a musical play with Erik Balling directing.

Comedy espionage films are in vogue in Denmark as elsewhere. "Strike First Freddy" is one (director Erik Balling) in which an innocent and harmless representative of carnival novelties is suspected of being a secret agent.

One of the most disturbing items of news this year was that Svensk Filmindustri company had to vacate its Rasunda studios after 47 years of production. It is, however, moving to up-to-date and more economic premises at Stocksund, a few miles outside Stockholm. It will seem strange for Bergman not to be working at Rasunda but his new film "The Hour of the Wolf" will be shot mainly at Hove Hallar near Bastad. (He filmed "The Seventh Seal" there ten years ago).

"The Hour of the Wolf" Bergman says: "is the hour between night and dawn when the sleepless are tortured by their deepest anguish; when ghosts and demons are at the peak of their power. But it is also the hour when most children are born to this world."

The studio move means no curtailment of production and experiment.

Lars Gørling, after scripting Sjöman's "491" was asked to direct his first feature which is "Guilt". It is the study of a crime and punishment. A young couple travelling at reckless speed run over and kill a man. Gørling, objectively looks at the couple's future and changing relationship with each other.

Cameraman Jan Troell has made his first feature, "Here is Your Life", based on the autobiographical novels by Eyvind A. Johnson about a young man's hard life in the north of Sweden during 1914-18.

Twenty-five year old Jan Halldoff made his first feature (after only one short) "The Myth". Shot entirely in Stockholm it achieves a portrait of the Swedish welfare state while concentrating on a young man in love with a nurse (played by Evabritt Strandberg). Almost immediately Halldoff has gone on to make his second feature before "The Myth" has been released. The new film is "Life's Just Great". The director, himself, will function as the A-photographer. Inger Taube has the leading role of a young divorced mother, with Keve Hjelm (as the ex-husband)

and Bengt Ekerot. The new discovery, Maj Nilsen, plays Miss Taube's maid who meets two of the boys from "491". Production supervisor Bengt Forslund has engaged the Fabulous Four to supply music for the film. "The myth", by the way, will be seen at the Berlin festival.

Artist Peter Kyllberg has just made his first feature, in colour, composed the music for it and, naturally, designed the sets. It is a study (in movements, each characterized by a special colour) of a man slowly becoming integrated with society.

Arne Mattsson is filming an historic murder case — "Yngsömmordet" (Woman of Darkness) — based on Yngve Lyttken's reconstruction of the circumstances surrounding a controversial crime of passion which took place in March, 1889. Gunnel Lindblom plays Anna Mansdotter, who lived in an incestuous relationship with her son, Per Nilsson (Gosta Ekman) and, with her son's help strangled her rival daughter-in-law (Christina Schollin). Anna Mansdotter was later sentenced to death for this deed and was the last woman to be executed in Sweden. Eva Dahlbeck wrote the script. Lars Björne is the photographer.

Bo Widerberg is well under way with the cutting of his new film, "Trubbel till tusen" (Trouble Galore). The film takes place in contemporary Stockholm and revolves around the subject of "pop" and of the indirect influence which youth has today by reason of its unprecedented buying power. The main roles are played by Tommy Berggren, Mona Malm, Carl Billquist, Holger Lowenadler and Ulf Palme.

Covered with glory after the victory tour around the world of his "Kare John" (Dear John), Lars-Magnus Lindgren is now ready to edit his new film, "Trafackan" (The Crowded Coffin), a thriller with psychological undertones. The film's location is a small Swedish town, and the events take place for the most part in a hospital milieu. The action revolves around money, a family feud, forbidden love and death.

Victim of a mysterious car accident a young girl also finds herself involved in a passionate affair with her doctor until one morning her body is discovered in the coffin with the body of an elderly woman who died at the doctor's hospital some days previously.



Left: Essy Persson and Gunnar Björnstrand in Lars Magnus Lindgren's latest film, "The Crowded Coffin".

Below: George Fant and Anna Sundqvist in the motor racing film "Mordvåpen till salu"



Right: Rosanna Schiaffino as Lucrece follows her husband (Romolo Valli) to church the morning after she has been the victim (?) of a plot engineered by Ligurio (Jean-Claude Brialy) and effected by Callimaco (Philippe Leroy) seen left of the picture (*The Mandrake*).

## new in town

If you want a good hawdy story with a fair sprinkling of wry situations there's nothing like a classic, from Apuleius to Chaucer, to Machiavelli. It is the last writer who has been adapted to the screen by Alberto Lattuada — *The Mandrake*, a story of a guileful Florentine who subjects his beautiful wife to many unlikely cures for sterility. Finally a parasitical advisor (in the pay of a young prince) persuades the husband to have his wife partake of the juice of a mandrake plant and then allow another to sleep with her (for it is well known that the first person to sleep with a woman after she has drunk such a potion will die).

The old fool accepts the bait and the young wife, influenced by a very liberal-minded friar (beautifully played by Toto) allows a stranger to share her bed. But when the stranger (the handsome prince — of course) takes off his lout disguise and declares his love and tells her the whole plot the young woman accepts the fact that if this is what her husband wants why should she argue.



Rosanna Schiaffino's classic beauty is splendidly framed and revealed in magnificent period costumes while Philippe Leroy and Jean Claude Brialy are good as the greedy and covetous young men.

Lattuada's direction is straightforward while Tonino Delli Colli's photography makes the most of an architectural scene and the star's Titianesque figure.

The Season of French Films (Paris

1956-66) now at the National Film Theatre allows us to see a number of French productions which, for the British filmgoer, seem to have got lost in the welter of nouvelle vague production. With such films as "Ce Soir ou jamais" and "Adorable Menteuse" Michel Deville is revealed as a young director with genuine talent, capturing that intimacy between friends that often embodies both joie de vivre and despair.



Above: Two scenes from Bunuel's "The Exterminating Angel" (Academy Two). The film can be interpreted on many different levels, and Bunuel has intentionally refused to supply an "official" interpretation. Indeed he has claimed that there is no symbolism in the film everything that looks like a symbol is merely a childhood reminiscence that he put in the film for his own pleasure. Nevertheless, it is possible to regard the magic barrier that suddenly hems in the guests at the dinner party as a kind of concretisation of the social barrier by which the wealthy and high-born cut themselves off from the rest of humanity, with the result that their own sordid and very common humanity is only too clearly revealed. Nor will connoisseurs of Bunuel's oeuvre and its constant, anguished concern with religion regard it as accidental that a flock of lambs comes to succour the imprisoned guests at the time of their greatest need, passing unscathed through the magic barrier.

Right: Francoise Prevost and Pierre Vaneck in Pierre Kast's quartet for mixed lovers, "A Season for Love". An author gone dry (but turning to scotch); his wife, aware now that she is no longer his infallible inspiratrice; a local squire and politician of amorous proclivities, and his wife, concerned as much for the management of the estate and its consequent status as for marital fidelity.

As may be suspected, Stendhal's amatory philosophy makes its bed-runn appearance but when you have a player as sensually beautiful as Francoise Prevost one echoes a line of the script: less philosophy more action.

Set in the lovely countryside of D'Arbois (photography by Sacha Vieray) the cast is immaculate: Gelin, Francoise Arnoul, Alexandra Stewart and even Edouard Mulinari appearing in the last sequence as Madame's new secretary.



#### from previous page

"Ce Soir ou Jamais" also marked the debut of Anna Karina who gives a wonderfully volatile performance as the girl in love with the poster designer and who risks their relationship by pushing him to a declaration (and a confession which for her has a wry taste).

"Un Roi sans Divertissement" marked the directorial debut (1963) of Francois Leterrier. With some fine colour camerawork by Jean Badel he manages to bring off the eerie mystery of Jean Giono country (his novel is the basis of the film). This story of a young captain who, in his hunt for a mysterious killer, finds himself caught up in a lust for blood, has a remarkably sustained atmosphere even if the killer, when discovered, is shown to be unrealistically docile.

Jean-Pierre Melville's "Le Doulou" is a first-rate gangster film with Serge Reggiani giving a superb performance as a safe breaker getting on in years who is betrayed by a friend (Belmondo) and for whom he unexpectedly gives his life. The story is involved but credible and full of suspense with really evocative music by Andre Hodeir.

Don't miss this month "Sept Pêches Capitales" (seven directors — July 1st); Chabrol's rather weaker extension of "Les Cousins" — "Les Godelureaux" (7th); Chabrol's psychological thriller, well sustained by a performance by Jacques Charrier "L'Oeil du Malin" (13th); Jean Herman's brilliant cinema vérité with a difference, study of a young thief and his girl friend, "Chemin de la Mauvaise Route"

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(14); René Allio's debut with "La Vieille Dame Indigne" (15th); Alain Robbe-Grillet's directorial debut, "L'Immortelle" (21st); Chabrol's thriller "Le Tigre Aime La Chaire Fraiche"; Marker's provocative "Le Joli Mai" (23rd) and Alain Cavalier's superb study of a projected assassination, "Combat dans l'île" (29th).

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## SELECTION FOR JULY

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### LONDON

Academy One (GER 2061) — The Japanese New Wave success — She and He.  
Academy Two (GER 5139) — Bunuel's The Exterminating Angel.  
Berkley (NUS 8150) — Vanessa Redgrave in Morgan.  
Curzon (GRD 3737) — John F. Kennedy, Years of Lightning & Mikhail Bogin's Two in Love — Moscow Festival success.  
Cameo Poly (LAN 1744) — Roman Polanski's black comedy Cul de Sac.  
Cameo Royal (WHI 6915) — Intimacy & Bardot in Ravishing Idiot.  
Cinephone, Delford Street (MAY 4721) — De L'Amour.  
Constan Club (GER 4555) — Membership only.  
Conteantale (MUS 4193) — Thunderball.  
Dilly Club (GER 6268) — Membership only.  
Jacey, Piccadilly (REG 1448) — De L'Amour.  
Jacey, Marble Arch (MAY 6398) — The Glass Bottom Boat.  
Jacey, Charing Cross Road (GER 4815) — The Mandarin.  
Pera Pullman (FRE 5896) — Pierre Kast's The Season for Love.

### PROVINCES

Birmingham, Cinephone — Stop the World I Want to Get Off, 3 (7); Gains & A Lifetime of Comedy, 10 (7); Karamoja & Drops of Blood, 24 (7); Mickey One and Yesterday's Enemy, 31 (7).  
Brighton, Princess — Pierrot Le Fou & Sun-sweet; Repertory Week: The Outrage & Children of the Damned; Procurer & Sweet Sound of Death.  
Brighton, Kemp Town, Continentale — Pasolini's Accattone & Young Love, 1 (2); La Règle du Jeu, 3 (3); Boudou Sauve des Ennemi, 6 (2); La Caporal Epingle, 8 (2); Jeanne Moreau in Mille Mari, 10 (7); The Spy who Went to Hell & Paris in the Raw, 17 (7); Secrets of a Windmill Girl & Bloody Mary, 24 (7); Damaged Goods & The Case of the 44s, 31 (7).  
Liverpool, Jacey — Slave Trade in the World Today & The Small World of Sammy Lee; Lilies & Never Take Sweets from a Stranger; Paris in the Raw; Who Wants to Sleep Manchester, Cinephone — Galia & Lifetime of Comedy; Borderline & Pressure Point, Mo-ranna.

### CLASSICS

Baker Street — Goodbye Again, 1 (3); Chastity, 4 (4); Ordinary Fascism, 11 (4); The Roman Spring of Mrs. Stone, 15 (3); Yesterday, Today and Tomorrow, 22 (3); Fellini's 8½, 25 (4).  
Broton — The Leather Boys, 11 (4).  
Chalosse — Smiles of a Summer Night, 11 (4); Hamlet, 15 (7); The Birds, 22 (3).  
Croydon — Peter and Paula, also Topkapi, 3 (3); The Innocents, also Blood and Roses, 15 (7).  
Dalston — Splendour in the Grass, 25 (4).

Right: Marcello Mastroianni and Sophia Loren in "Yesterday, Today and Tomorrow" (Baker Street Classic this month) — part of a Mastroianni Week.  
One Mastroianni film we're waiting for urgently is "The Tenth Victim", meanwhile he is busy preparing for the new Fellini film, "Assarado Universo" and a musical comedy based on the life of Rudolph Valentino.



Above: Joanna Shimkus as Sophie returns to her ex-husband (Jean Sorel) in Jean Aurel's "De L'Amour" (All About Loving). Marred by an insensitive English commentary (dialogue is in French, though, with subtitles) the film has style, a delightful performance by Anna Karina and a superb sexual encounter animated by Michel Piccoli (one of France's best actors) and Elsa Martinelli, who is photographed (by Edmond Richard) more beautifully, and more sexily than ever before.

Hampstead — The War Game, also Shakespeare.  
Waltham, 8 (7); Morgan — A Suitable Case for Treatment, 29 (7).  
Kilburn — Girl with the Green Eyes, 3 (5); The Servant, also One Way Pendulum, 8 (7).  
Notting Hill — La Notte, 15 (3); Woman of the Dunes, 29 (3).  
Piccadilly — Walk on the Wild Side, 3 (5).  
Stockwell — Barbados, 8 (3); Tanya Tula, 25 (4).  
Tooting — 4 for Texas, 8 (3).  
Waterloo — Topkapi, 1 (3); Can-Can, 8 (3).  
Glasgow, Curzon — La Strada, also Look Back in Anger, 17 (7).  
Manchester — Notorious, 3 (4).  
Potsmouth — A Shot in the Dark, 17 (7).  
Sheffield — The War Game, 3 (7); Ordinary Fascism, 28 (3); Jazz on a Summer's Day, 16 (3).

Southampton — A Shot in the Dark, also The Pink Panther, 24 (7); The Idiot, 7 (3) at 11 p.m.  
Chester — Help, 3 (7); Mr. Hulot's Holiday, 17 (7).  
Glasgow — Roman Holiday, 4 (6).  
Brighton, Curzon — Morgan — A Suitable Case for Treatment, 3 (7); Room at the Top, 10 (7); Alibi, 17 (7).

Friday Late Night at 11.15 p.m.

Classic — July

Notting Hill — The She Wolves, 8th; No Love for Johnnie, 15th; Naked Among Wolves, 22nd.  
Baker Street — Middle of the Night, 8th; The Passenger, 15th; Tiana Tula, 22nd; Tender is the Night, 29th.



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Owing to lack of space we could not in our last month's article (page 21) give all of the Japanese films voted the year's ten best. The remaining productions are:

**Nippon Dorobo Monogatari.** A comedy by Satsuo Yamamoto, about a man who tries to be honest but cannot — so he becomes an honest burglar. Starring Rentaro Mikuni (seen in "The Adulteress" and winner of this year's Mainichi Concours "best-actor" award). A Toei Production.

**Kiga Kaikyo.** The English title of this Tomu Uchida film is "A Fugitive from the Past", which well reflects the story of a man (Rentaro Mikuni) who commits a crime and escapes until he is forced to murder a woman (Sachiko Hidari, winner of the 1964 Berlin Award, the Cork Festival Prize, and this year's Mainichi Concours "best-actress" award — seen abroad in "She and He" and "The Insect Woman"). A Toei Production.

**Shonin no Isu.** Also directed by Satsuo Yamamoto and called "The Witness Stand", about a murder and the veniality and corruption of the Japanese court. Daiji Distributed.

**Hiyameshi to Osan to Chan.** A three-part omnibus historical film directed by Tomotaka Tasaka. The first section is a comedy about the youngest son and his difficulties; the second is a tragedy about a man who leaves his wife; the third is a warm story about a poor craftsman helped by his family. Starring Kinosuke Nakamura seen in the West in "Bushido — Samurai Saga". A Toei Production.

**Osorezan no Onna.** The newest film of veteran-director Heinosuke Gosho, the English title of which is "An Innocent Witch". About a girl who becomes a successful prostitute, falls in love, and dies a victim of religious bigotry. A Shochiku Production.

**Buana Toshi no Uta.** The Africa-filmed movie of Susumu Hani Toho.

**Akuto.** A film by Kaneto Shindo, who made "The Island". Based on two stories of the late Junichiro Tanizaki, it is about a boorish warlord whose lust results in the murder of a young lord and his wife (played by Kyoko Kishida of "Woman in the Dunes" fame).

Cont. from page 13.

come to stay on the farm during the summer. Unhappily the animal is sold to a baker's roundsman and the girl accepts his advances so that he might be kind to her pet, but it changes hands again and then again until the animal becomes involved in an accident, runs off and seeks its old paddock where once affection played some part in its existence. The pitiful cry of the animal is what Bresson refers to in his quote from Dostoevsky about "the disturbing cry of a donkey in the night". To hear it in this context is to accept that any communication between man and an animal carries with it a certain responsibility.

The beauty and melancholy of Schubert's 20th piano sonata complements the feeling of the film.

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